

Emilio de' Cavalieri

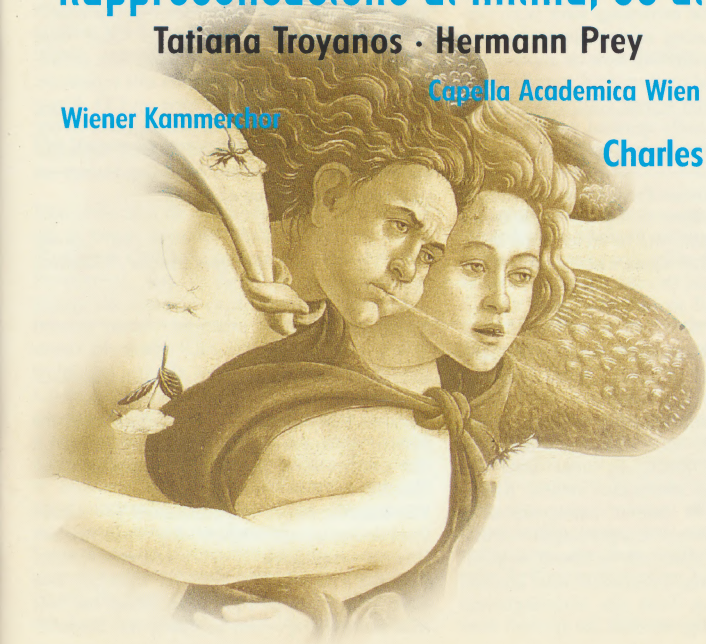
# Rappresentazione di Anima, et di Corpo

Tatiana Troyanos · Hermann Prey

Capella Academica Wien

Wiener Kammerchor

Charles Mackerras



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STEREO

CAVALIERI: RAPPRESENTAZIONE DI ANIMA, ET DI CORPO  
SIR CHARLES MACKERRAS

453 165-2

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EMILIO DE' CAVALIERI (1545/53-1602)

## Rappresentazione di Anima, et di Corpo

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Anima .....	TATIANA TROYANOS
Corpo .....	HERMANN PREY
Intelletto .....	KURT EQUILUZ
Consiglio .....	HERBERT LACKNER
Tempo .....	THEO ADAM
Piacere .....	PAUL ESSWOOD
Due Compagni .....	RUDOLF RESCH · LEOPOLD SPITZER
Angelo custode .....	TERESA ZYLIS-GARA
Vita mondana .....	EDDA MOSER
Mondo · Anima dannata .....	ERNST GUTSTEIN
Anima beata .....	SYLVIA GESZTY
Eco .....	ARLEEN AUGER

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STEREO

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**Rappresentazione di Anima, et di Corpo**

The Play of Soul and Body · Das Spiel von Seele und Körper  
La Représentation de l'âme et du corps

Libretto / livret: Agostino Manni

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strengen Kontrapunkt eines Machaut über die zutiefst spirituelle Polyphonie eines Victoria bis zur prachtvollen Repräsentationsmusik eines Händel.

Die Künstler haben in Aufnahmen von Archiv Produktion immer versucht, den musikalischen Impetus vergangener Zeiten wiederzuentdecken und das Lebensgefühl früherer Epochen neu erstehen zu lassen. In diesem Sinne hat hier jede Einspielung — sei es durch die Brüsseler

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Les interprètes d'Archiv Produktion se sont toujours fixé comme but de redécouvrir la musique vivante du passé et de recréer l'esprit d'époques révolues. A cet égard, toutes les interprétations

nun zum ersten Mal auf CD erscheinen. Ein besonderer Abschnitt der musikalischen Auführungsgeschichte in unserem Jahrhundert läßt sich jetzt noch einmal erleben, wenn bedeutende Aufnahmen aus der Geschichte der Archiv Produktion wiederhergestellt und ganz neu gehört werden.

*Dr. Peter Czornyj*  
*Direktor, Archiv Produktion*

présentées ici furent chacune en son temps une contribution vitale au renouveau de la musique ancienne, que ce soit celles de Pro Musica Antiqua de Bruxelles dans les années cinquante, du Chœur de la cathédrale de Ratisbonne dans les années soixante, ou encore de Kenneth Gilbert et Trevor Pinnock dans les années soixante-dix. CODEX réunit donc des enregistrements qui marquèrent leur époque. Nombre d'entre eux furent d'ailleurs les premiers enregistrements d'un répertoire rare et remarquable qui paraît maintenant pour la première fois sur CD. Ces grands moments de l'histoire d'Archiv Produktion, que nous pouvons désormais réécouter d'une oreille neuve, nous permettront de nous remémorer une page exceptionnelle de l'histoire de l'interprétation au XX<sup>e</sup> siècle.

*Dr. Peter Czornyj*  
*Directeur d'Archiv Produktion*

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Anima ..... TATIANA TROYANOS <i>Soul · Die Seele · L'Âme</i>
Corpo ..... HERMANN PREY <i>Body · Der Körper · Le Corps</i>
Intelletto ..... KURT EQUILUZ <i>Intellect · Der Verstand · L'Esprit</i>
Consiglio ..... HERBERT LACKNER <i>Counsel · Der gute Rat · Le Conseil</i>
Tempo ..... THEO ADAM <i>Time · Die Zeit · Le Temps</i>
Piacere ..... PAUL ESSWOOD <i>Pleasure · Die Lust · Le Plaisir</i>
Due Compagni ..... RUDOLF RESCH · LEOPOLD SPITZER <i>Two companions · Zwei Gefährten · Deux compagnons</i>
Angelo custode ..... TERESA ZYLIS-GARA <i>Guardian Angel · Der Schutzengel · L'Ange gardien</i>
Vita mondana ..... EDDA MOSER <i>Earthly Life · Das weltliche Leben · La Vie mondaine</i>
Mondo · Anima dannata ..... ERNST GUTSTEIN <i>World / Damned Soul · Die Welt / Die verdammte Seele · Le Monde / L'Âme damnée</i>
Anima beata ..... SYLVIA GESZTY <i>Blessed Soul · Die selige Seele · L'Âme élue</i>
Eco ..... ARLEEN AUGER <i>Echo</i>

Revision of the score and preparation of the basso continuo  
(Kritische Revision der Partitur und Generalbassleinrichtung  
Révision de la partition et réalisation de la basse continue):  
MATHIAS SIEDEL

Ornamentation of the vocal parts  
(Vokaldiminutionen · Diminutions des parties vocales):  
SIR CHARLES MACKERRAS, MATHIAS SIEDEL

Instrumentation (Instrumentalbesetzung): EDUARD MELKUS

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ATTO PRIMO / ACT I / ERSTER AKT / ACTE I\*

Scena prima / Scene 1 / Erste Szene / Scène 1

1	No. 1: "Il tempo, il tempo fugge" ( <i>Tempo</i> )	[3'09]	17
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Scena seconda / Scene 2 / Zweite Szene / Scène 2

2	No. 2: "Questa Vita mortale" ( <i>Choro</i> )	[2'02]	17
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Scena terza / Scene 3 / Dritte Szene / Scène 3

3	No. 3: "Ogni cor ama il bene" ( <i>Intelletto</i> )	[2'47]	18
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Scena quarta / Scene 4 / Vierte Szene / Scène 4

4	Nos. 4–14: "Anima mia che pensi" – "Vorrei riposo, e pace" – "Ahi! chi mi dà consiglio?" ( <i>Corpo, Anima</i> )	[4'45]	19
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Scena quinta / Scene 5 / Fünfte Szene / Scène 5

5	No. 15: "Il Ciel clemente ogn'hor grazia, e favore" ( <i>Choro</i> )	[3'02]	21
6	No. 15a: Sinfonia	[1'42]	21

\* The printed libretto of 1600 contains a Prologue (*Proemio*) – not included on this recording – consisting of an extended spoken dialogue between Prudence and Caution.  
Im gedruckten Libretto von 1600 steht an dieser Stelle ein gesprochenener Prolog (*Proemio*) – in dieser Aufnahme nicht enthalten – in Form eines langen Dialogs zwischen Umsicht und Einsicht.  
Le livret de 1600 comporte à cet endroit un Prologue parlé (*Proemio*) – non enregistré ici – qui consiste en un long dialogue entre Intelligence et Prudence.



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ATTO SECONDO / ACT II / ZWEITER AKT / ACTE II

Scena prima / Scene 1 / Erste Szene / Scène 1

[7]	No. 16: "Benedite il Signor" ( <i>Choro</i> )	[0'20]	21
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Scena seconda / Scene 2 / Zweite Szene / Scène 2

[8]	No. 17: "La nostra vita in terra" ( <i>Consiglio</i> )	[2'17]	22
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Scena terza / Scene 3 / Dritte Szene / Scène 3

[9]	No. 18: "O quanti errori" ( <i>Choro</i> )	[2'25]	22
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Scena quarta / Scene 4 / Vierte Szene / Scène 4

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Scena quinta / Scene 5 / Fünfte Szene / Scène 5

[11]	Nos. 27–28: "Non so s'è stato bene" – "Vò dimandarne al Cielo" ( <i>Corpo, Anima [con Eco]</i> )	[2'33]	25
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Scena sesta / Scene 6 / Sechste Szene / Scène 6

[12]	No. 29: "Fortissimi guerrieri" ( <i>Angelo custode</i> )	[1'29]	26
[13]	No. 30: "Altri doman le fiere" ( <i>Choro</i> )	[0'29]	26

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[14]	No. 31: "Io son, io son il Mondo" ( <i>Mondo</i> )	[8'02]	26
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Nos. 32–33: "Alma, gran cose intendo" – "Et anch'io sto pensando" (*Corpo, Anima*)

No. 34: "Non si può" (*Angelo custode*)

No. 35: "Quanto intorno" (*Mondo*)

No. 36: "Io son la cara vita" (*Vita mondana*)

No. 37: "Non è, chi bene attende" (*Angelo custode*)

Nos. 38–41: "Io che porto con me" – "Te n'avedrai ben tu" (*Anima, Mondo*)

No. 42: "Questo malvagio ingrato" (*Angelo custode*)

No. 43–45: "Metti giù questa spoglia" – "O come il mondo" (*Corpo, Mondo*)

[15]	No. 46: "O miseri amatori" ( <i>Choro</i> )	[1'02]	29
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[16]	No. 47: "Dispoglia ancor costei" ( <i>Angelo custode</i> )	[1'53]	30
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No. 48: "Oimé, che non vorrei" (*Vita mondana*)

No. 49: "Ahi miserabil sorte!" (*Corpo*)

No. 50: "Poi c'havete scoperto" (*Angelo custode*)

No. 51: "Via, via, Mondo fallace" (*Anima, Corpo*)

Scena ottava / Scene 8 / Achte Szene / Scène 8

[17]	No. 52: "Al forte vincitore" ( <i>Angelo custode</i> )	[1'17]	30
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[18]	No. 53: "Venite al Ciel, diletta" ( <i>Choro [Angeli nel Cielo]</i> )	[1'10]	31
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Scena nona / Scene 9 / Neunte Szene / Scène 9

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Scena prima / Scene 1 / Erste Szene / Scène 1

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Scena seconda / Scene 2 / Zweite Szene / Scène 2

[26]	No. 69: “Il fuoco, il fuoco eterno” – “Al foco, al foco eterno” ( <i>Anima dannata, 4 Anime dannate</i> )	[0’58]	34
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Scena terza / Scene 3 / Dritte Szene / Scène 3

[27]	No. 70: “Alme ch’ in Ciel godete” ( <i>Intelletto</i> )	[1’44]	34
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Scena quarta / Scene 4 / Vierte Szene / Scène 4

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Scena quinta / Scene 5 / Fünfte Szene / Scène 5

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Scena sesta / Scene 6 / Sechste Szene / Scène 6

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	No. 79: “Non mai, non mai, non mai” ( <i>Anima dannata, 4 Anime dannate</i> )		

Scena settima / Scene 7 / Siebente Szene / Scène 7

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Scena ottava / Scene 8 / Achte Szene / Scène 8

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Scena nona / Scene 9 / Neunte Szene / Scène 9

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## CAVALIERI: RAPPRESENTAZIONE DI ANIMA, ET DI CORPO

The *Play of Soul and Body* is not an oratorio in any modern sense of the word, but it is among the earliest plays with music composed for an *oratorio*. The Oratorio or meeting hall of the society of devout laity and clergy for which it was written and produced was that founded by Saint Filippo Neri at the Chiesa Nuova (Santa Maria in Vallicella) in Rome. The composer, Emilio de' Cavalieri, a friend of San Filippo, frequented this circle, although he was mostly absent in Florence between 1587 and 1600. Before becoming Superintendent of the Arts for Grand Duke Ferdinand I of Tuscany in 1588, Cavalieri had been active in another similar Roman congregation, the Oratorio del Crocifisso at the Church of San Marcello, where his brother, Mario, had been in charge of Lenten music between 1568 and 1578 and Emilio himself between 1578 and 1584.

During Lent, when the devout were expected to refrain from secular entertainments, they were drawn to the oratorios with concerts of spiritual music, often made up of madrigals and secular songs "counterfeited" with sacred words. At other times the music consisted of *laudi*, simple devotional songs in a popular style. The *Rappresentazione* was produced not during Lent but at Carnival time, in February of the Jubilee Year 1600, and this may explain the much more secular character of the play. It was

done twice, and the entire Sacred College of Cardinals is said to have attended one or the other performance.

In Florence Cavalieri, along with a fellow-Roman Giulio Caccini and Jacopo Peri, had developed a new kind of pastoral play in which all of the dialogue as well as the songs and choruses were sung. As overseer of public and private entertainments for the Grand Duke of Tuscany, Cavalieri played a key role in introducing this type of musical theater, but it is still not clear how much credit he deserves for the new style of song, the *stile rappresentativo*, practiced by all three composers. Peri credited Cavalieri in the preface to his *Euridice* for having "before any other of whom I know enabled us with marvelous invention to hear our kind of music upon the stage".

Indeed Cavalieri's musical pastorals, *Satiro* and *La disperazione di Fileno*, were sung already in 1591, and his *Giuoco della Cieca* in 1595, several years before Peri's *Dafne*. The *Rappresentazione* can also claim several firsts: first music drama in the new style to survive complete, first work in the style to be printed (around October 1600), and first printed score to contain a figured bass.

The author of the libretto of the *Rappresentazione* was probably Agostino Manni, who entered the congregation of San Filippo Neri in

1577. A resident priest of the Vallicella, he was the principal poet of this Oratorio, author of several volumes of *laudi*, some in dramatic form. One of these, printed in 1577, is a dialogue between the Body and the Soul, and it is preserved intact in Act I, scene 4 (Nos. 4–13) of the *Rappresentazione*, which is a much expanded treatment of the same subject.

As performed in 1600 the *Rappresentazione* began with a recited prose Prologue between Prudence and Caution. The First Act curtain opened on a doddering toothless old man, Time, reminding the audience that time flies and it had better make every moment count, for the final trumpet is about to sound. After the Chorus echoes this thought, Intellect reflects that pleasure only brings renewed desire, whereas complete contentment may be won by embracing God in heaven. Now begins the contest of the Body and Soul. The Soul wins the first round, applauded by the Chorus, which, dancing and playing instruments, praises God in psalm-like phrases.

Good Counsel, opening the Second Act, denounces life on earth as an unending war. Pleasure enters with two companions and entices Body and Soul to merriment. Once again Soul saves Body, but Body wonders whether it should have abandoned pleasure. Soul puts the question to Heaven, which responds by sending down the Guardian Angel. But World and Earthly Life, offering riches, power, beauty, and happiness, challenge Guardian Angel. The Body wavers for a moment, until Angel tears off World's rich garments and bares an ugly wretch.

The Chorus demands that Earthly Life also be disrobed; she is found to be death in disguise. Heaven opens and the angels join Guardian Angel in a joyful harmony, to the wonderment of the Chorus.

The Third Act opens with another contrast, as Intellect counts the blessings of Heaven, and Good Counsel inventories the pains of Hell. The mouth of Hell opens and Damned Souls bear witness to the eternal fire and pain. Now Heaven opens and Blessed Souls sing ecstatically about the eternal reign of goodness. After Hell and Heaven alternately display their features several more times, Soul and Body agree that they should desire only Heaven. All glorify the Lord and the victory of virtue. The play ends with a chorus and dance in which each of the *ritornelli* is to be danced to a different step, such as gagliard, canary or corrente.

The music is not the work of an amateur, as Cavalieri has sometimes been characterized. He was a singing teacher, organist and dancer, and proves himself in this work to be equal to the demands of his text. But the musical resources are simple, and not all of them novel. The choruses are mainly in the note-against-note style of the popular canzonetta, often in triple meter; but some of them, notably No. 2, "Questa vita mortale," are in a four-part choral recitative idiom, moving with massed speech rhythms, as Monteverdi was to use in the chorus of *Orfeo*, "Ahi, caso acerbo."

The solo music is also of two kinds, dance-like airs on the one hand, and speech-like recitative on the other. The recitative lacks the free disso-



nance and rhythmic variety of Peri's, but it is often poignantly expressive, thanks to the judicious use of cross-relations, melodic chromaticism, and striking changes of harmony. The speech of *Anima dannata* (No. 69), "Il foco, il foco eterno," moves in a short space of four bars from G minor, through a second-inversion chord on A flat to an A major chord. This passage returns, like a leitmotif, two scenes later (No. 74), with a different ending that underlines the words, "Sepolta nel dolore, / Aspra penosa e forte," with unprepared sevenths and chains of suspensions. At the other end of the spectrum is an air — perhaps "solo madrigal" would be a more appropriate term, for "air" at this time meant a strophic song — such as the speech of *Anima Beata*, "Eterno, eterno regno" (No. 71), in the florid style Caccini made famous, decorated with *accenti* and *groppi*. A true strophic composition is the dialogue of *Corpo* and *Anima* that constituted Manni's laude of 1577 "Anima mia che pensi". *Corpo*'s tercets are in recitative style, while those of *Anima* are variations upon two melodic-harmonic schemes. Many of the clichés of Peri, Caccini, and Monteverdi are already found in this score — the drop of a seventh in the voice at the cadence; the juxtaposition of triads with roots a third apart; the frequent changes from duple to triple meter,

usually prompted by change of mood or image in the text; echo effects (as in No. 28); and numerous others.

Although today we find the style of *Anima e Corpo* somewhat bland when compared with Peri's and ungraceful when compared to Caccini's, Cavalieri was confident he had found the true path to dramatic music. After the wedding of King Henry IV of France and Maria de' Medici in Florence in October 1600, when Ottavio Rinuccini's *Euridice* was staged with music mostly by Peri, some by Caccini, and Gabriello Chiabrera's *Il rapimento di Cefalo*, with solo music by Caccini, Cavalieri was pleased to report that some of the wedding guests to whom he talked in Rome found his own *rappresentazione* superior: "Many prelates among those who came to Florence saw a *rappresentazione in musica* that I had done this carnival at their Oratorio, for which the expenditure was six scudi at the most [as opposed to the 60,000 spent for *Il rapimento di Cefalo*]. They say that they found it more to their taste, because the music moved them to tears and laughter and pleased them greatly, unlike this music of Florence, which did not move them at all, unless to boredom and irritation."

Claude V. Palisca (1970)

## CAVALIERI: DAS SPIEL VON SEELE UND KÖRPER

Von Herrn Emilio del Cavaliere wurde uns, soweit ich weiß, früher als von jedem anderen mit wunderbarer Erfindungsgabe unsere Musik auf der Bühne hören gemacht« («... dal signor Emilio del Cavaliere, prima che da ogni altro ch'io sappia, con maravigliosa invenzione ci fusse fatta udire la nostra musica sulle scene»; A. Solerti, *Le origini del melodramma*, Turin 1903). Es ist kein Geringerer als Jacopo Peri, der hier das Verdienst Cavalieris um Entstehung und Geschichte der Oper als kompetenter Zeuge dokumentiert. Cavalieri, Angehöriger einer römischen Adelsfamilie, übte zur Zeit der ersten Oper als Oberleiter sämtlicher künstlerischer Belange des Florentiner Hofes bestimmenden Einfluß auf alle Sparten des Geisteslebens der Stadt aus. Er war zu dieser Stellung 1588 als Günstling des Herzogs Ferdinando de' Medici gekommen und befand sich in ihr in scharfem künstlerischen und politischen Gegensatz zu Giovanni Bardi, dem Oberhaupt der Florentiner Camerata, jener Vereinigung von literarisch und musikalisch gebildeten Enthusiasten, deren Interesse ganz auf die Wiederbelebung des antiken »Gesamtkunstwerks« konzentriert war. Der Machtkampf zwischen diesen Faktionen hatte einen nicht zu unterschätzenden Einfluß auf die Geschicke der Oper. 1592, mit Bardis Übersiedlung nach Rom, geriet auch die Camerata in den direkten Machtbe-

reich Cavalieris; Jacopo Corsi, der neue Leiter der Vereinigung, und Jacopo Peri, der an die Stelle Giulio Caccinis als führender Musiker rückte, waren offensichtlich seine Vertrauensmänner.

Cavalieri hat aber nicht nur vermutlich die Fäden bei den personellen Veränderungen in der Camerata gezogen, sondern er bewirkte auch einen Wandel der ästhetischen Ausrichtung. Hatte der der Accademia della Crusca nahestehende Bardi-Kreis das Heroisch-Tragische bevorzugt, so trat jetzt das für die frühe Oper so bedeutsame pastorale Element in den Vordergrund. Cavalieri hatte schon 1591 Tasso's *Aminta* nach Florenz gebracht und 1590/91 und 1595 mit Laura Guidiccioni-Lucchesini die ersten drei durchkomponierten Theaterstücke in Gestalt der Pastorelle *Il Satiro*, *La disperazione di Fileno* und *Il giuoco della Cieca* geschaffen.

Der Mann, dessen Bedeutung für den neuen Stil in der Musik um 1600 so evident erscheint, steht als menschliche Persönlichkeit in einem gewissen rätselhaften Halbdunkel. Wir müssen annehmen, daß er, der der Schaulust des prächtigsten Renaissancehofes zu genügen verstand, der sich im Netz der Intrigen höfischer Machtkämpfe zu behaupten wußte und der schließlich auch neben den Freuden des Geistes zweifellos jene des Leibes zu schätzen wußte — wir



wissen von einem natürlichen Sohn Valerio, und es wird glaubhaft vermutet, daß seine Verbindung mit Laura Guidiccioni die »Grenzen einer einfachen Freundschaft überschritt« –, gewiß kein weltabgewandter Eigenbrötler war. Das mutet merkwürdig an, wenn man die asketische Frömmigkeit der »Rappresentatione« dagegenhält. Gewiß waren für den italienischen Renaissance- und Barockmenschen auch äußerste Gegensätze nicht unvereinbar. Cavalieri Lebensabend scheint aber tatsächlich von Einkehr, ja mystischer Trauer überschattet gewesen zu sein. Es liegt auf der Hand, dies mit dem direkten oder mittelbaren Eindruck der großen Gestalt Filippo Neris in Zusammenhang zu bringen. Die Maxime des heiligen Bernhard »Spernere mundum, spernere neminem, spernere se ipsum, spernere se spem«, von der Goethe sagte, sie scheine Neri »ganz durchdrungen zu haben, ja viel aus ihm frisch wieder entwickelt zu sein«, könnte auch als Motto über der *Rappresentatione* stehen. Cavalieri hatte schon vor seiner Florentiner Zeit am Oratorio del Crocifisso im Dienste der Musica sacra gewirkt und war in späteren Jahren häufig in offizieller Mission in Rom und dabei viel an Neris Chiesa nuova, die ihm dann in den letzten Lebensjahren so etwas wie eine geistliche Heimstatt geworden sein dürfte. Auf dem spirituellen Nährboden der Oratorianer entstand auch die *Rappresentatione*. Ihr Textdichter, Agostino Manni, gehörte der Kongregation an und hatte bereits einen *Dialogo di anima e di corpo* verfaßt, der 1577 und 1583 gedruckt worden war und aus dem er nun einen

größeren Teil in das neue Werk wörtlich übernahm. Die *Rappresentatione* wurde im Februar 1600 zweimal mit großem Erfolg im Oratorio della Vallicella aufgeführt und noch im selben Jahr von Alessandro Guidotti bei Mutii in Rom in einem Druck herausgegeben.

Die *Rappresentatione di anima et di corpo* ist keineswegs ein Werk radikalen Fortschrittes, sie greift im Gegenteil auf die alte Tradition der *Rappresentatione sacra* zurück, des religiösen Schauspiels in der Volkssprache, das seine Blütezeit im Florenz des 15. und 16. Jahrhunderts erlebte. Um 1600 befand es sich zwar im Niedergang, war aber keineswegs ausgestorben; wurde doch auch während der von Cavalieri geleiteten Festlichkeiten anlässlich der Mediceerhochzeit 1589 eine »Rappresentatione« *Esaltazione della Croce* aufgeführt. Die Erneuerung dieser alten Form im Geiste der philippinischen Bewegung und mit den Mitteln der modernen Musik war es, was Cavalieri mit seinem Experiment bezweckte.

Diese eigentümliche Stellung brachte von jeher gewisse Schwierigkeiten in der Einstufung der *Rappresentatione* mit sich. Heute pflegt man sie im allgemeinen als geistliche Oper zu bezeichnen. Aber schon Giovanni Battista Doni sprach der *Rappresentatione* echt dramatischen Charakter ab, zweifellos mit einer gewissen Berechtigung, fehlt dem Werk ja doch eine richtige Handlung und überwiegen Spekulation und Allegorie völlig.

Die Bezeichnung »Rappresentatione« erweckt allerdings sofort die Gedankenverbindung mit einem der wichtigsten Begriffe der frühen

Opernästhetik, dem »stile« oder »genere rappresentativo«. Doni bezeichnet diesen als den eigentlichen Stil strenger dramatischer Komposition und setzt ihn vom »stile recitativo« ab, der gewisse rein musikalische Elemente wie Koloraturen, Wiederholungen usw. zulasse. Claudio Monteverdi setzt die drei Arten der Musik für Theater, Kammer und Tanz gleich mit den Stilbezeichnungen *Guerriero*, *Amoroso* und *Rappresentativo*: Dieses bedeutet also eine mit tänzerischer Gestaltung verbundene Musik. Tanz ist hier nicht als Gebrauchstanz zu verstehen, sondern im Sinne von stilisierter Bewegung, Pantomime, wie sie Marco da Gagliano 1608 in den Regieanweisungen seiner *Dafne* fordert: Er empfiehlt dort sogar, den Sänger des Apoll doublen zu lassen, wenn dieser die Bewegungen beim Erlegen der pythischen Schlange, »die mehr einem Fechter oder Tänzer zustehen« (»cosa più appartenente a uomo schermitore e danzatore«), nicht ausführen könne. Pantomimisches Spiel verlangt auch Monteverdi für sein *Combattimento di Tancredi e Clorinda*, wobei er zur Erhöhung der Wirkung des »genere rappresentativo« empfiehlt, vorher einige Madrigale »ohne Geste« auszuführen und dann die Darsteller »unvorhergesehenerweise« (»alla sprovista«) auftreten zu lassen. Die Sänger haben dabei »Schritte und Gesten« (»passi et gesti«) auszuführen; dieselbe Anweisung findet sich in der letzten Szene des *Ballo delle Ingrate* und immer wieder bei Marco da Gagliano, der gelegentlich auch noch den »Gesichtsausdruck« (»volto«) verlangt. »Gesten und Schritte«, »gesti« und »passi«, sind es aber auch,

welche die Vorrede der Cavalierischen »*Rappresentatione*« von den Darstellern fordert, als »möglichst wirkungsvolle Hilfsmittel zur Erregung des Affektes« (»aiuti molto efficaci a muovere l'affetto«). Wir können wohl annehmen, daß für die Art der auszuführenden Bewegungen gewisse Schemata je nach Vorstellungsinhalt oder, wie es hier und bei Gagliano zukunftsfruchtig heißt, »Affekten« vorlagen, wie dies ja auch für die Vertonung (etwa die Madrigalisten) gegeben war.

In bezug auf die Aufführungsanweisungen des Guidottischen Druckes bemerkt Doni, sie passen »gut für eine Komödie von Nonnen oder jungen Studenten und nicht für Handlungen, die mit wirklichem Apparat vorgestellt werden« (»cose tutte che si potrebbero dare per legge ad una commedia di monache, o da giovani studenti, e non per azioni rappresentate con reale apparato«; A. Solerti). Das ist in mehrfacher Hinsicht nicht uninteressant. Mit der »Nonnenkomödie« bezieht sich der gelehrte Theoretiker wohl auf die von Vincenzo Giustiniani überlieferte Tatsache, daß der »stile recitativo« schon lange (d. h. vor den ersten Opern) in Rom in den von Damen gesungenen »Rappresentationi« üblich gewesen sei. Auch die »jungen Studenten« und das übrige ist im Bereich der »Rappresentatione sacra« vorgebildet: Deren Darstellung (wie übrigens auch die der Dialog-Lauden) erfolgt zumeist durch Kinder oder Jugendliche – auch Cavalieri verlangt »Giovinetti« – in Kostümen, jedoch ohne wirkliche Aktion. Dies findet eine überraschende Parallele in den späteren »Sepolcri«, für welche



auf die Bezeichnung »Rappresentatione sacra« verwendet wurde. Cavalieri's *Rappresentatione* wurde aus diesem Grund sogar als der direkte Vorläufer der *Sepolcri* bezeichnet. Cavalieri hatte wahrscheinlich 1598 in Florenz den späteren Kaiser Ferdinand II. und dessen Gefolge persönlich kennengelernt, wobei diese eine Aufführung seines *Gioco della Cieca* erlebten. Wenn ein historischer Zusammenhang

zwischen Cavalieri und den *Sepolcri* auch nicht nachzuweisen ist, so besteht doch in der geistigen Haltung eine enge Verwandtschaft, und es stehe nichts gegen die Annahme, daß die Persönlichkeit des römischen Edelmannes und Künstlers auf direktem oder indirektem Wege auch dieser Musikgattung schöpferische Impulse vermittelt hat.

Theophil Antonicek (1970)

## CAVALIERI: LA RAPPRESENTATIONE DI ANIMA E DI CORPO

Né à Rome, entre 1545 et 1553, Emilio de' Cavalieri devait créer son œuvre majeure deux ans avant sa mort. C'est, en effet, en février 1600 que fut jouée à Rome la *Rappresentatione di Anima et di Corpo*. La même année, elle était publiée chez l'éditeur Nicolo Mutii, précédée d'une préface, combien précieuse, sur les règles de l'interprétation. Un art si nouveau, en effet, exigeait cet utile avertissement qui permet aux musiciens d'aujourd'hui de retrouver des principes et un esprit depuis longtemps oubliés.

On considère généralement la *Rappresentatione di Anima et di Corpo* comme le premier oratorio, de même que l'*Orfeo* de Monteverdi serait le premier opéra. Pour l'un comme pour l'autre, la vérité est plus subtile. «Opera», ils le sont l'un et l'autre dans le sens étymologique du terme: œuvre complète, conjonction de toutes

les formes, de toutes les techniques musicales de ce temps, définissant ce pluriel (opera), devenu pour nous un singulier. Mais oratorio, opéra, ils ne le sont encore ni l'un ni l'autre. L'oratorio, en effet, ne sera pas «représenté»; il ne sera pas ordonné en trois actes mais en deux parties insérées entre les trois étapes traditionnelles d'un sermont (oratorio) de carême, conformes à la dialectique classique: exposé du sujet, développement et péroraison. La forme et l'esprit même de la *Rappresentatione* sont différents.

Et tout d'abord qui fut Emilio de' Cavalieri? Comme Gesualdo da Venosa à Naples, il était de famille noble et la musique ne fut pas, pour lui, une «situation» mais une vocation; comme Gesualdo encore, c'est dans la maison paternelle qu'il fut initié aux règles de la musique. En 1568, il entra dans la congrégation *del*

*Crocifisso* où, jusqu'en 1578, il dirigea l'activité musicale; il joua ensuite ce rôle à l'*Oratorio del Crocifisso in S. Marcello* jusqu'en 1584. Mais c'est à Florence qu'il devait découvrir l'orientation finale de son style. Intendant général de la Cour toscane, il était principalement chargé de la direction des festivités et du théâtre. Lors du mariage de Ferdinand de Médicis avec Christine de Lorraine, en 1589, il avait composé des intermèdes et des madrigaux qui furent fort appréciés. Il écrivit l'année suivante un intermède pastoral sur l'*Aminta* du Tasse dans lequel apparaît le *recitar cantando* (le récit chanté) qui va donner un sens véritablement dramatique aux représentations musicales.

Mais avant d'atteindre la plénitude de son art, il devait encore résoudre les multiples problèmes que posent les instruments: comment assembler et accorder les diversités de leurs intervalles? comment combiner leurs timbres et les tempérer en fonction des divisions chromatiques et enharmoniques que la découverte des traités musicaux de l'antiquité remettait en usage? Ce fut Luzzasco Luzzaschi, organiste soucieux du tempérament de son instrument et directeur de la musique à la Cour de Ferrare, qui l'éclaira. Aussi, lorsque Cavalieri revint à Rome en 1599, était-il armé pour créer une œuvre magistrale.

En février 1600, la *Rappresentatione di Anima et di Corpo* était présentée au public romain à l'*Oratorio della Vallicella*. Qu'était donc cette institution qui joua un rôle si important dans la création et l'évolution de l'oratorio au XVII<sup>e</sup> siècle?

Pour répondre à cette question, il convient de rappeler certains phénomènes sociaux et religieux qui ont exercé sur la musique du XVI<sup>e</sup> siècle une influence considérable.

Sociaux tout d'abord. La musique savante qui avait caractérisé la fin du moyen âge poursuit sa lancée dans les cours princières et les grandes maîtrises jusqu'au début du XVI<sup>e</sup>. A cette époque, cependant, apparaît un art plus simple: en France, une chanson aux structures polyphoniques moins complexes qui rendent la parole plus audible; en Italie, des *frottole*, *strambotti*, *villanelle* axées sur un chant fondamentalement homophonique. Ces œuvres rencontrent un tel succès que les premiers éditeurs musicaux n'hésitent pas à les graver.

Religieux ensuite. Dans le même temps paraissent des messes dites «de Villaige». Aussi simplement écrites que les *frottole* ou les chansons françaises, elles sont destinées non plus à de grandes maîtrises mais à des paroisses modestes, pourvues de quelques chantres non professionnels. C'est à cette époque qu'en Italie la *Lauda*, chant monodique écrit en l'honneur de la Vierge ou des saints, s'oriente vers des structures polyphoniques similaires. Ce genre de chant convenait à cette «devotio moderna» de plus en plus répandue en Occident au nom de laquelle l'austère humaniste Erasme de Rotterdam allait sévèrement juger l'usage d'une polyphonie savante et «bruyante», que le peuple ne pouvait comprendre car elle noyait le sens des paroles sacrées.

C'est dans ce double contexte que Philippe de Neri va jouer un rôle prépondérant qui déter-



minera, dans une certaine mesure, l'évolution de la musique à la fin du XVI<sup>e</sup> siècle. Né à Florence en 1515, ordonné prêtre à Rome en 1551, il devait obtenir, au cours d'une carrière orientée vers la piété, la direction de l'église Santa Maria in Vallicella; c'est là qu'en 1575 il reçut du pape Grégoire XIII l'autorisation de fonder la *Congregazione dell'Oratorio*. Il s'agissait d'orienter les laïques vers la dévotion et la sainteté par des sermons que des prières et des chants en commun rendaient plus attractifs. Au début, les prières chantées n'étaient autre que des *Lauda* monodiques accompagnées en polyphonie simple, faites de successions de tierces et de sixtes, où chaque voix prononçait le même texte dans un même rythme. Peu à peu, cependant, les principes de l'imitation leur confèrent plus de relief sans leur enlever leur simplicité foncière. Bientôt, affectée à des poèmes de caractère dramatique, la *Lauda* va prendre, dans l'œuvre de G. Ancini, O. Vecchi, A. Padovano et finalement chez Cavalieri, une ampleur expressive que l'auditeur pourra observer dans les chœurs de la *Rappresentazione di Anima et di Corpo*: écrits à quatre, cinq ou à six voix, leur structure a conservé la simplicité originale de la *Lauda*, animée parfois de passages en imitation, voire même de jeux d'échos qui leur donnent une dimension nouvelle. Que l'on y ajoute ce *recitar cantando* qui précipite l'action, les interludes instrumentaux (*riornello* et *sinfonia*) dont les mouvements chorégraphiques créent un climat de «représentation», et l'œuvre prend aussitôt sa dimension majeure.

Divisée en trois actes, elle est en soi un sermon oratoire. Pour inciter l'homme à la vertu et le conduire au bonheur suprême, le texte (que son auteur, le Padre Agostino Manni, avait fait imprimer en 1577 et rééditer en 1583) utilise le jeu, combien dramatique, des contrastes: le Corps et l'Âme; le Temps qui fuit et conduit infailliblement à la mort et l'Intelligence qui oriente vers la vertu; le Monde et la Vie mondaine qui perdent l'âme et l'Ange gardien conseiller de sagesse; les Anges du ciel qui invitent au bien et le Plaisir qui séduit; les Âmes damnées des enfers et les Âmes bienheureuses du paradis.

Dans sa préface, l'auteur donne des instructions sur la mise en scène, le vêtement et le comportement des chanteurs et des instruments. Les chanteurs aussi reçoivent de précieuses instructions sur la manière d'orner le débit mélodique, de respirer dans les récits afin de mettre le texte en valeur. A ceux qui jouent la basse continue, le maître explique les chiffres harmoniques, l'usage des dièses et des bémols et la manière d'animer le chant en le soutenant. Les chœurs, enfin, doivent parfois être doublés afin d'acquérir plus de densité ou de grandeur.

Que l'auditeur écoute la *Rappresentazione* attentivement et il y replace dans son contexte musical et spirituel: il y reconnaîtra la volonté d'Emilio de' Cavalieri d'exprimer par un art une sensibilité nouvelle qui fit date dans la civilisation musicale de l'Europe.

Suzanne Clercx (1970)

## ATTO PRIMO

### Scena prima

#### 1. Tempo

- [1] Il tempo, il tempo fugge,  
La vita si distrugge;  
E già mi par sentire  
L'ultima tromba, e dire:  
Uscite da la fossa  
Ceneri sparse, et ossa;  
Sorgete anime ancora,  
Prendete i corpi hor'hora;  
Venite a dir il vero,  
Se fu miglior pensiero  
Servire al Mondo vano,  
O al Re del ciel soprano?  
Sì che ciascun intenda,  
Apra gli occhi, e comprenda,  
Che questa vita è un vento,  
Che vole in un momento:  
Hoggi vien fore,  
Doman si more:  
Hoggi n'appare,  
Doman dispare:  
Faccia dunque ognun prova,  
Mentre il tempo li giova,  
Lasciar quant'è nel Mondo,  
Quantunque in sé giocondo:  
Et opri con la mano, opri col core,  
Perché del ben oprar frutto è l'honore.

### Scena seconda

#### 2. Choro

- [2] Questa Vita mortale,  
Per fuggir presto, ha l'ale:

## ACT I

### Scene I

#### 1. Time

- Time flies,  
And life passes,  
Already I seem to hear  
The last trumpet saying:  
Come out of the grave  
You scattered ashes and bones,  
Rise again, you souls  
And take corporeal form.  
Arise, and tell us truly  
Whether we should better  
Have served the vain world  
Or the king in heaven.  
Make us each to understand  
And to open our eyes (to the fact)  
That life is but a breath of wind  
That passes in a moment.  
Today we are born,  
Tomorrow we die,  
Today we appear,  
Tomorrow we are gone.  
Let us make every effort  
To leave everything to the world, and  
— As long as we have time —  
Strive to do good:  
For although the world is a merry place,  
Only in good deeds is true honour found.

### Scene 2

#### 2. Chorus

- This mortal life  
Has wings to fly so fast,

E con tal fretta passa,  
Ch' à dietro i venti, e le saette lassa.

Veloce il giorno e ratto  
Corre a la notte: a un tratto  
Dispar la state, e 'l verno,  
Tale che da un punto sol vassi a l'eterno.

Il tempo, che non dura,  
Ci logra, e ci misura:  
Ahi come in un momento  
Dà il Ciel la vita, e se la porta il vento!

Ma la vita, ch' è breve,  
Il saggio odiar non deve,  
Per ciò che il tempo corto  
Fa giunger tosto al desiato porto.

### Scena terza

#### 3. *Intelletto*

3 Ogni cor ama il bene,  
Nissun vuol star in pene:  
Quindi mille desiri,  
Quindi mille sospiri,  
E riso insieme, e lutto  
Si sentono per tutto:  
Et io che 'l ben tant' amo,  
Dal cor profondo i' chiamo,  
Ahi chi potrà satiare  
Queste mie voglie avere?  
La ricchezza? no, no,  
Che me satiar non po:  
L'honor? ma che mi dà,  
Se più bramar mi fa?  
Piacere? ma che mi giova.  
Se mi dà sete nova?

Passing at such speed  
That it leaves behind the wind and thunderbolts.

The day is swiftly kidnapped,  
Likewise the night,  
Together winter and summer fade  
And all vanishes into eternity.

Time which will not endure  
Devours us and measures our span.  
Alas, in a moment  
We are given life from heaven  
and then it is whisked away.  
The wise should not despise life,  
Which is short,  
For since it is so short,  
we sooner reach our haven.

### Scene 3

#### 3. *Intellect*

Every heart loves happiness,  
No one seeks sorrow:  
Thus, everyone experiences  
A thousand desires  
A thousand sighs,  
Together with grief and mourning.  
I, who love above all happiness so much,  
Call, from the depth of my heart:  
Alas, who will be able to satisfy  
These greedy wishes of mine?  
Wealth? No, no,  
that would be unable to satisfy me.  
Honour? But who can bestow it on me,  
Even if I long for it?  
Pleasure? But what shall it profit me?  
Perhaps it would give a new thirst?

Una cosa io vorrei,  
Che sola può satiar gli affetti miei:  
Vorrei nel cor impresso  
Quel ben, ch' ogn' altro ben chiude in se stesso:  
Vorrei, se tanto desiar mi lice,  
Esser in Ciel con Dio sempre felice.

### Scena quarta

#### 4. *Corpo*

4 Anima mia che pensi,  
Perchè dogliosa statti,  
Sempre trahendo guai?

#### 5. *Anima*

Vorrei riposo, e pace:  
Vorrei diletto, e gioia,  
E trovo affanno, e noia.

#### 6. *Corpo*

Ecco i miei sensi prendi,  
Qui ti riposa, e godi  
In mille varii modi.

#### 7. *Anima*

Non vo' più ber quest' acque,  
Che la mia sete ardente  
s' infiamma maggiormente.

#### 8. *Corpo*

Prendi gli honor del Mondo,  
Qui gioir quanto vuoi  
Qui satiar ti puoi.

#### 9. *Anima*

No, no, ch' io so per prova,  
Con quanto assentio, e fele  
Copre il suo falso mele.

I wish but one thing  
That alone can satisfy my cravings:  
I should like it imprinted upon my heart  
The happiness which enfolds others:  
I should like it if all desires  
Were granted to me to be in heaven with  
[God, always, happy.]

### Scene 4

#### 4. *Body*

My soul, why are you so sad,  
Of what are you thinking,  
Always wrapped in grief?

#### 5. *Soul*

I desire rest, peace,  
Delight and joy,  
But I find only distress and trouble.

#### 6. *Body*

Behold, take my senses,  
Rest yourself, and enjoy  
In a thousand different ways.

#### 7. *Soul*

I do not wish to drink such waters any more,  
Since they only inflame  
My great thirst.

#### 8. *Body*

Take earthly honour,  
In that you can enjoy as much as you like,  
And satisfy your wishes.

#### 9. *Soul*

No, no, I know from sampling,  
What bitterness and gall  
Cover this false nectar.



10. *Corpo*

Alma d'ogn'altra cosa  
Tu sei più bella, e vaga:  
In te dunque ti appaga.

11. *Anima*

Già non mi feci io stessa:  
E come in me potrei  
Quetar gli affetti miei?

12. *Corpo*

Lasso, che di noi fia!  
Se ritrosa sei tanto,  
Staremcì sempre in pianto?

13. *Anima*

Questo no, se m'ascolti,  
E se meco rimiri  
A più alti desiri.  
Terra, perchè mi tiri  
Pur alla terra? hor segui il voler mio,  
Et amendue riposaremcì in Dio.

14. *Corpo*

Ahi! chi mi dà consiglio?  
A qual di due m'appiglio?  
L'Anima mi conforta,  
Il senso mi trasporta,  
La carne mia mi tenta  
L'eterno mi spaventa:  
Misero che far deggio?  
Attaccarommi al peggio?  
No, no, che non è giusto  
Per un fallace gusto,  
Per breve piacer mio  
Perder il Ciel, la Vita eterna, e Dio.

10. *Body*

You are so beautiful and delightful,  
Soul, more than anything else!  
So content yourself.

11. *Soul*

I did not fashion myself,  
And how can I calm  
These desires of mine?

12. *Body*

If you are always  
Wayward and unhappy  
We shall always be weeping.

13. *Soul*

No, not if you harken to me,  
And if you and I together  
Keep our eyes fixed on our highest desires.  
Earth, why do you draw me?  
Even unto the ground? Follow my wish,  
And together we may repose ourselves in God.

14. *Body*

Alas, who can counsel me,  
To which of the two shall I cling?  
The soul comforts me,  
My senses transport me:  
My flesh tries me,  
Eternity affrights me.  
O unhappy one, how shall I chose?  
What if I choose wrongly?  
No, no, it is not just,  
That I should lose  
The heaven, God, and eternal life  
Because of a false choice

Si c'hormai Alma mia,  
Con teco in compagnia  
Cercarò con amore  
Il Ciel, la vita eterna, e 'l mio Signore.

**Scena quinta**

15. *Choro*

[5] Il Ciel clemente ogn'hor grazia, e favore  
Qua giù versa e comparte:  
Apre la man divina il gran Signore,  
E le sue grazie in parte:  
Alme, ch'in terra ricevete il dono,  
Benedite il Signor, perch'egli è buono.

Benigno ha il volto, il fronte ogn'hor sereno,  
Risguarda, ode, e risponde:  
Ha pietosa la man, paterno il seno,  
E i falli altrui nasconde,  
Castiga lento, e presto dà perdono:  
Benedite il Signor, perch'egli è buono.

Fate festa al Signore organi, e corde,  
Timpano, cetre, e trombe,  
Il Salmo, e l'Hinno in armonia concorde,  
Insiem col suon rimbombe:  
Canti ogni lingua, e dice insiem col suono:  
Benedite il Signor, perch'egli è buono.

[6] 15 a. *Sinfonia*

**ATTO SECONDO**

**Scena prima**

16. *Choro*

[7] Benedite il Signor, perch'egli è buono.

For my brief pleasure now.  
Yes, my soul, I will journey with you,  
And will search with passion  
The heavens, eternal life, and my Saviour.

**Scene 5**

15. *Chorus*

The kindly heavens  
Pour out all grace and favour:  
The hand of the Saviour is open,  
And he gives us his grace.  
Souls who receive his gifts on earth —  
Bless the Lord for he is good.

His face is always mild, his brow serene.  
He hearkens, hears, and replies.  
His hands are prayerful, his breast paternal,  
He hides the faults of others.  
He is slow to chide, and swift to forgive.  
Praise the Lord for he is good.

Make festive joy to the Saviour with organs  
Timpani, lyres and trumpets, [and harps,  
Let psalms and hymns in harmonious concord  
Resound to their accompaniment!  
Sing in every tongue, and say together:  
Praise the Lord for he is good.

15 a. *Sinfonia*

**ACT II**

**Scene 1**

16. *Chorus*

Praise the Lord for he is good.

## Scena seconda

### 17. Consiglio

- 8 La nostra vita in terra  
Altro non è, che guerra:  
Ch'aspri nemici intorno  
Ci stan la notte, e 'l giorno:  
E con arte, e inganno  
Spesso cader ci fanno:  
Il Mondo si fa bello  
Col vetro, e con l'orpello:  
La carne con mal'opre  
I vermi suoi ricopre:  
E questa vita ancora  
Il suo cener indora,  
Sì che il soldato eletto  
Armisi il fronte, e 'l petto,  
Di fè prenda la maglia,  
E venga a la battaglia  
Che ogn'huom, ch'a Dio s'è dato,  
Bisogna esser tentato:  
Ma felice chi strinse  
Il suo nemico e vinse,  
Che in premio se li dona  
Nel Ciel scettro, e corona.

## Scena terza

### 18. Choro

- 9 O quanti errori, e tenebre  
L'humane menti ingombrano!  
O in quanti abissi giacciono  
I cor, ch'ogn'hor vaneggiano!  
Perchè tra fango, e polvere  
Il cor de l'huom tant'avidò  
Va ricercando il giubilo,  
Che solo in Ciel rinchiudesi?

## Scena 2

### 17. Counsel

Our life on earth  
Is nothing but a battle  
Against harsh enemies  
Who surround us night and day.  
Often, through their skill and deception  
They cause our fall.  
The world is so beautiful,  
Decked in glass and tinsel:  
Flesh assiduously  
Hides worms which cover it.  
And this Life  
Still gilds its ashes.  
Yes, the chosen soldier  
Should arm himself,  
He should take his breast-plate  
And go forth to battle,  
Since each man who has given himself to God  
Has need to be tried!  
Is he happy  
Who entangles with his enemy and wins,  
Since in heaven he will receive  
A crown and sceptre.

## Scena 3

### 18. Chorus

Ah, how many mistakes and shadows  
Encumber human mind!  
In how many abysses do they lie dormant,  
Hearts which wander deliriously!  
Why is the heart of man so eager  
To go in search of joy  
Mid mud and dust  
When it is alone encompassed in heaven?

Mirate, o menti cupide,  
Del Ciel le fonti limpide,  
E del Mondo impurissimo  
Lasciate l'acque torbide.  
Qual incanto, qual fascino  
Il cor vi preme, ed occupa  
Prender per cibo il tossico,  
E dar la morte a l'anima?

## Scena quarta

### 19. Piacere con due compagni

- 10 Chi gioia vuol, chi brama  
Gustar spassi e piacere  
Mentre il tempo lo chiama,  
Venga, venga a godere,  
Getti gli affanni suoi,  
Corra a gioir con noi.  
Gli augelli pargoletti  
Cantan su gli arbuscelli:  
I pesci semplicetti  
Guizzano pei ruscelli,  
E invitano al piacere  
Con numerose schiere.  
Ridono i prati herbosi,  
C'han coloriti i manti;  
Le selve, e i boschi ombrosi  
Son lieti, e festeggianti:  
Ogni piaggia fiorita  
A l'allegrezza invita.
20. Corpo  
A questi suoni e canti,  
Alma, muover mi sento,  
Come la foglia al vento.

Admire, o covetous minds  
The limpid springs of heaven  
And see those of the earth  
Which are impure.  
Leave those stricken waters.  
The heart will reward you,  
And fill you with delight and felicity.  
Do you wish to take poison for food  
And give death to the soul?

## Scena 4

### 19. Pleasure with two companions

He who wants happiness, and who relishes  
True enjoyment and recreation and pleasure  
While time calls,  
Come, come and enjoy!  
Throw away your cares,  
Run and be joyful with us.  
The little birds  
Sing in their bushes,  
Simple fish sparkle  
And flash in their streamlets,  
And invite us to pleasure  
With numberless bands.  
The pastures laugh,  
Covered in their mantle of flowers,  
The woods and the shadowy groves  
Are happy and joyful,  
And each flowered slope  
Invites us to jollity.

20. Body  
Soul, at the sound of these songs  
I feel myself to be moved  
Like a leaf in the wind.



21. *Anima*

Come ti cambi presto?  
Sta' forte e non temere,  
Quest'è falso piacere.

22. *Piacere, e compagni*

O canti, o risi, o gratiosi amori,  
Fresch'acque, prati molli, aure serene,  
Grate armonie, che rallegrate i cori,  
Conviti, pasti, e saporite cene,  
Vesti leggiadre, e dilettoni odori,  
Trionfi, e feste d'allegrezza piene,  
Diletto, gusto, giubilo, e piacere,  
Beata l'alma, che vi può godere.

23. *Anima*

Non vi cred'io no, no,  
Li vostri inganni io so:  
Tutte le vostre cose  
Che paion dilette,  
Al fin son tutte amare,  
Beata l'alma, che ne sa mancare.

24. *Piacere, e compagni*

Cacciate via i pensieri  
Torbidi tristi, e neri,  
Aprite, aprite il petto  
Al piacer, e al diletto,  
Aprite, aprite il core  
A la gioia, e a l'amore,  
Dolce diletto,  
Ch'allegra il petto,  
Soave ardore,  
Gioia del core.

25. *Anima*

Via, via false Sirene,

21. *Soul*

How you are fickle!  
Be strong, do not fear,  
These are false pleasures.

22. *Pleasure with companions*

O songs! O laughter! O gracious loves!  
Fresh water, soft pastures, serene zephyrs,  
Gentle harmonies which enjoy the hearts!  
Banquets of food and tasty suppers,  
Lightest of clothing and delicious odours,  
Triumphs and feasts full of jollity:  
Delights, taste, joy and pleasure,  
Happy the soul who can enjoy them!

23. *Soul*

I do not believe you, no, no,  
I know your false tricks.  
All these things  
Which appear so delightful,  
Are, in the end, bitter.  
Happy the soul who can do without them.

24. *Pleasure with companions*

Drive away such thought,  
Turbulent, sad and dark,  
Open your heart  
To delight and pleasure:  
Open your heart  
To joy and love.  
Sweet delight  
Which cheers the breast,  
Gentle love  
Which delights the heart.

25. *Soul*

Away, away false siren,

Di frodi, e inganni piene  
Il fin del vostro canto,  
Occupi sempre il pianto:  
Ogni diletto è breve.  
Ma quel, ch'affliggerà, finir non deve.

26. *Piacere, e compagni*

Hor poi che non vi aggrada  
La lieta compagnia,  
Ce n'andrem per strada,  
Dov'altri ci desia:  
Che per aver contento,  
Verranno a cento, a cento.

Scena quinta

(Corpo e Anima, e Risposta dal Cielo)

27. *Corpo*

[11] Non so s'è stato bene  
Lasciar tanto piacer, che'l Mondo tiene.

28. *Anima*

Vò dimandarne al Cielo,  
Ch'il ver mai non asconde,  
Vediam quel che risponde.  
Ama il mondan piacer l'huom saggio, o fugge?

(Risposta: fuggi)

Che cosa è l'huom, che'l cerca e cerca invano?

(Risposta: vano)

Chi dà la morte al cor con dispiacere?

(Risposta: piacere)

Come la vita ottien chi vita brama?

(Risposta: ama)

Ama del Mondo le bellezze, o Dio?

(Risposta: Dio)

Dunque morrà, ch'il piacer brama è vero?

(Risposta: vero)

Full of deceit!  
The end of your song  
Is always the same sob:  
Each delight is short,  
But that which it will mortify will never end.

26. *Pleasure with companions*

If you are not pleased  
By our joyful company  
We will wander to a place  
Where others will welcome us.  
Hundreds and hundreds will come  
To be happy and gay.

Scene 5

(Soul and Body and reply from the heavens)

27. *Body*

I do not know if it was wise  
To leave all the pleasures which the world holds.

28. *Soul*

I will ask it of the heaven,  
That never hides truth,  
And we shall see what it replies:  
Does a wise man love worldly pleasures, or  
(Reply: flee!) [does he flee?]

What is the man who seeks and seeks in vain?  
(Reply: vain!)

Who gives death to the heart with displeasure?  
(Reply: pleasure!)

How shall man obtain that life he yearns for?  
(Reply: by love!)

Does he love the beauties of the world or God?  
(Reply: God!)

He who seeks pleasure will die, is it true?  
(Reply: true!)



Or quel, ch'il Ciel t'ha detto.  
Ecco io raccolgo intiero  
Foggi vano piacer, ama Dio vero.

Scena sesta

29. *Angelo custode*

<sup>12</sup> Fortissimi guerrieri,  
Che gl'inimici alteri  
Avete discacciato,  
M'ha qu'il Signor mandato,  
Ch'in ogn'impresa forte  
Il cor vi riconforte.

Altra pugna vi resta  
Faticosa, e molesta,  
Ma non temete punto,  
Che son per voi qui giunto.  
E in ogni cave strano  
Vi porgerò la mano.

30. *Choro*

<sup>13</sup> Altri doman le fiere,  
Altri trionfan de le genti altere,  
Ma sopra ogni guerriero  
Fort'è, chi vince il senso lusinghiero.

Scena settima

31. *Mondo*

<sup>14</sup> Io son, io son il Mondo,  
Che di grandezze abondo:  
E'l braccio mio stupendo  
In ogni parte stendo:  
Miei son tutti i tesori,  
Tutti gli argenti, e gli ori,  
Le superbe ricchezze,  
Le famose bellezze,

Thus it is as the heavens have told you.  
Behold, I gather together:  
Flee vain pleasures! Love the true God!

Scene 6

29. *Guardian Angel*

Strongest warriors  
You have chased away  
The corruptible enemies!  
But the Lord hath sent me here  
And I will succor your heart  
In every enterprise.

Other battles still remain,  
They will be exhausting and grievous to you,  
But do fear nothing,  
You are not alone,  
And in every case of difficulty  
I will extend my hand to you.

30. *Chorus*

Some conquer the proud,  
Some conquer the arrogant,  
But stronger than each warrior  
Is he who withstands temptation.

Scene 7

31. *World*

I am the world,  
I own greatness in abundance,  
My wonderful arm stretches  
Towards every corner.  
Mine are all the treasures,  
Silver and gold,  
Superb riches,  
Famous beauties,

I principati degni,  
I poderosi Regni:  
Chi mi vorrà servire,  
E dov'io vo' venire,  
Con molto suo diletto,  
Gran cose li prometto.

32. *Corpo*

Alma, gran cose intendo,  
Se'l Mondo dice il vero,  
Vorrei mutar pensiero.

33. *Anima*

Et anch'io sto pensando,  
S'insieme potess'io  
Servire al Mondo, e a Dio.

34. *Angelo custode*

Non si può aver due cori,  
E servire due Signori,  
Ch'uno in un modo regge,  
L'altro ha contraria legge:  
Servite solamente  
A Dio Signor possente.

35. *Mondo*

Quanto intorno ha la Terra,  
Quanto il mar cinge, e serra,  
E dove il Ciel si stende,  
Tutto da me dipende,  
Tutto nel seno accoglio,  
E lo dono a chi voglio.

36. *Vita Mondana*

Io son la cara vita  
Tanto da voi gradita,  
Bella, vaga, e vezzosa,  
Allegra, e baldanzosa,

Dignified princes,  
Powerful kingdoms.  
Whosoever would serve me,  
And wherever I would go,  
I promise him great things  
For his delight.

32. *Body*

Soul, I hear great news:  
If world speaks truly  
I should change my mind.

33. *Soul*

I too wonder  
If I can serve both  
Man and God.

34. *Guardian Angel*

One cannot be of two hearts,  
And serve two Lords,  
For where one rules in one way  
The other has different laws.  
Serve only  
The Lord God.

35. *World*

Whatever the world contains,  
Whatever is surrounded by the sea  
How far the heavens reach:  
This all depends on me.  
I gather all to my breast,  
And give only to whom I do desire.

36. *Earthly Life*

I am the good life  
Which you so admire.  
Beautiful, desirous and joyful,  
Happy and haughty,

Che con prontezza dono,  
Quant'ho di bello, e buono:  
Se voi servir volete  
Al Mondo, che vedete,  
Vi darò con amore  
De la mia vita il fiore:  
Vi darò lunghi i giorni,  
E d'allegrezza adorni:  
State aspettando forsi,  
Quando sian gli anni scorsi?  
Quando la chioma imbianca,  
Quando la vita manca?

37. *Angelo custode*

Non è, chi bene attende,  
Tutt'or quel che risplende:  
Servite pur adesso  
A Dio, che v'è concesso:  
Che Diman poi, chi sa  
Quel che di voi sarà?  
Alma al nemico ardente,  
Rispondi arditamente.

38. *Anima*

Io che porto con me  
L'immagine del Re,  
Io fatta con honore  
Simile al mio Fattore,  
C'ho da far io col Mondo,  
Che passe, e cade al fondo?

39. *Mondo*

Miratemi a l'aspetto  
Io do quel che prometto:  
Prendete il ben presente,  
Vivete allegramente.

And I am ready to give away  
What abundant gifts I have.  
If you wish to serve  
The world which you see here  
I will lovingly present to you  
The flowers of my life.  
I will give you the length of the days  
Adorned with gaiety.  
Why do you await  
The passing of the years,  
When your locks will fade to gray  
And life will leave you?

37. *Guardian Angel*

He who well attends to his words,  
Should not heed his boasts,  
But serve alone  
The Lord whom he can trust!  
For who can know  
What the morrow might hold?  
Soul, reply fervently  
To your burning enemies.

38. *Soul*

I who am fashioned  
In my King's image,  
Created with honour  
Carrying his likeness with me,  
What can I have to do in the world  
Which passes and falls into the deep?

39. *World*

Gaze upon my face!  
I give all I promise!  
Grasp the present  
And live happily.

40. *Anima*

Io che son spirito, e mente,  
Che dura eternamente,  
C'ho da far con la vita  
Che tosto fa partita?

41. *Mondo*

Te n'avedrai ben tu,  
Se ne contrasti più.

42. *Angelo custode*

Questo malvagio ingrato  
È fango inorpellato:  
Questa falsa, e lasciva,  
È Morte, che par viva.  
Or venga, e vegga il Mondo  
Quel ch'è la Vita e'l Mondo,  
Spoglia quest'empio e vede  
Quel che il tuo cor non crede.

43. *Corpo*

Metti giù questa spoglia,  
C'ho di vederti voglia.

44. *Mondo*

Ahi l'Angelica forza  
Per qual cagion mi sforza?

45. *Corpo*

O come il mondo tutto  
È poverello e brutto!  
Ben ti conosco a i panni,  
Non più, non più m'inganni.

46. *Choro*

<sup>15</sup> O miseri amatori,  
Ch'al Mondo date i cori  
Mirate quanto è vile  
Quel ch'è voi par gentile:

40. *Soul*

I, who am both spirit and mind  
Which endure eternally,  
What do I have in common with life  
Which soon will pass away?

41. *World*

You will regret it much  
If you resist it further.

42. *Guardian Angel*

This wicked and ungrateful spirit  
Is tinselled mud.  
This false and wanton spirit  
Is death, who only seems alive.  
Now come and see the world,  
Look, how life and world are,  
Strip the raiment from this wicked world, see  
What your heart does not believe.

43. *Body*

Put aside this covering,  
I wish to see you clearly.

44. *World*

Alas, what angelic forces!  
For what reason do they thus constrain me?

45. *Body*

O, how the whole world  
Is very poor and ugly!  
How well I know you clad in your mantle!  
No more, no more can you deceive me.

46. *Chorus*

Oh miserable lovers  
Who have given your hearts to the world!  
Behold, and see how it is vile  
All that which to you seems gentle.



E quanto è trista sorte  
Abbracciar quel, che vi conduce a morte.

47. *Angelo custode*

16 Dispoglia ancor costei.

48. *Vita Mondana*

Oimé, che non vorrei.

49. *Corpo*

Ahi miserabil sorte!  
Dunque la vita è morte?  
Dunque l'humana vita  
È morte rivestita?

50. *Angelo custode*

Poi c'havete scoperto  
L'inganno ricoperto,  
Con disdegnosa mano  
Cacciateli lontano.

51. *Anima, e Corpo insieme.*

Via via, Mondo fallace,  
Via via, vita fugace,  
Ite a trovar gli sciocchi,  
C'hanno abbagliati gli occhi:  
O quanta nebbia e ombra  
Gli occhi mortali ingombra!

**Scena ottava**

52. *Angelo custode*

17 Al forte vincitore  
È debito l'honore  
L'honor, ch'è apparecchiato  
Nel Ciel che fa beato:  
Si c'hormai da la terra,  
C'havete vinta in guerra,  
Volgete il cor e'l viso,  
E i passi al Paradiso.

How sad a fate it is  
To embrace that which leads you to the grave.

47. *Guardian Angel*

Despoil also that one!

48. *Earthly Life*

Alas, I would not wish it.

49. *Body*

Ah! what miserable fortune!  
So then is life death?  
So then human life  
Is but a masked death?

50. *Guardian Angel*

Then since you have discovered  
This hidden fraud  
Chase it far away  
With a disdainful hand.

51. *Body and Soul together*

Away, away false world!  
Away, away fleeting life!  
Go to find the foolish ones  
That have dazzled their eyes.  
O how much mist and shade  
Veil our mortal eyes!

**Scene 8**

52. *Guardian Angel*

Honour is due  
To the strong victor.  
Honour which is prepared  
In heaven that blesses  
If henceforth, you have won  
In your battle over the earth,  
Turn your heart and your face,  
And your passes towards paradise.

53. *Angeli nel Cielo, che s'apre*

18 Venite al Ciel, diletti,  
Venite benedetti,  
Che queste sedi belle  
Furon fatte per voi sopra le stelle:  
Lasciate pur la terra  
Dov'è perpetua guerra;  
Salite al Ciel con volo glorioso,  
Dov'è pace, e riposo,  
Dove senz'alcun velo  
Si vede il Re del Cielo.

**Scena nona**

54. *Choro*

(Uno del Choro)

19 Dopo brevi sudori  
Poter dal caldo, e 'l gelo  
Salir beato al Cielo  
Ai sempiterni honori  
Dal Mondo pien di mali,  
(A Quattro)  
È sorte avventurosa de' mortali.  
(Il Choro à 2)  
Poter dopo le prove  
L'huomo frate, e mendico,  
Ma di virtute amico,  
Salir in alto, dove  
Son ricchezze immortali,  
È sorte avventurosa de' mortali.  
(Choro à 4)  
Dagli abissi terreni,  
Dove regna la Morte,  
Poter salir per sorte  
Ai sommi eterni regni  
Che non hanno altri eguali,  
È sorte avventurosa de' mortali.

53. *Angels in heaven which opens*

Come to the heavens, beloved ones,  
Come, blessed ones  
To this beautiful seat  
Prepared for you above the stars!  
Leave then the earth  
And its continual strife.  
Ascend to heaven in glorious flight.  
Here is peace, and rest  
And here you can see revealed  
The King of Heaven.

**Scene 9**

54. *Chorus*

(Solo Chorus-member)

After toiling a while,  
From the heat and the chill,  
To ascend, happy,  
To heaven and to eternal honour,  
From this world full of ills:  
(Chorus, à 4)  
That is the perilous lot of mortal man.  
(Chorus, à 2)  
After some trial, o man,  
You who are frail and beggarly,  
But a friend of virtue,  
Can ascend above  
Where there are immortal riches:  
That is the perilous lot of mortal man.  
(Chorus, à 4)  
To be able to rise from his fate,  
From the abysses of the earth,  
Where death is king,  
To the eternal heights  
Which have no equal:  
That is the perilous lot of mortal man.



Amar il bene eterno,  
Salir al Ciel superno,  
Fuggir del Mondo i mali,  
(Echo risponde à Quattro)  
È sorte avventurosa de' mortali.

[20] 54 a. *Sinfonia*

## ATTO TERZO

### Scena prima

#### 55. *Intelletto*

[21] Salite pur al Cielo,  
Che nel Ciel Dio si vede,  
Del cor ricca mercede.

#### 56. *Consiglio*

Fuggite pur l'Inferno,  
Dov'alberga ogni male,  
Dov'è il verme immortale.

#### 57. *Intelletto*

Salite pur al Cielo,  
Dove s'odon i canti  
Degli Angeli, e dei Santi.

#### 58. *Consiglio*

Fuggite pur l'Inferno,  
Dove s'odon le voci  
Degli Angeli feroci.

#### 59. *Choro*

[22] Fugge il nocchier l'infesta  
Del mar fiera tempesta,  
Ma più s'han da fuggire  
Del Ciel gli sdegni, e l'ire.

#### 60. *Intelletto*

[23] Nel Ciel sempre è Allegrezza,

To love eternal happiness,  
To rise to the heavens above,  
To fly from the world of sin:  
(Echo, à 4)  
That is the perilous lot of mortal man.

54 a. *Sinfonia*

## ACT III

### Scene I

#### 55. *Intelletto*

Ascend then to heaven  
To that place where one sees God,  
Who will recompense us from his rich heart.

#### 56. *Counsel*

Fly from hell,  
Where every evil is housed,  
Where worms perpetually dwell.

#### 57. *Intelletto*

Ascend to heaven,  
Where one hears the songs  
Of Saints and Angels.

#### 58. *Counsel*

Flee from hell,  
Where one can only hear the voices  
Of the damned.

#### 59. *Chorus*

As the pilot flees from the danger  
Of the tempest at sea,  
So should one fly  
From the wrath and contempt of the skies.

#### 60. *Intelletto*

In heaven there is always joy,

Nel Ciel sempre è la Luce,  
Ch'eternamente luce.

#### 61. *Consiglio*

Ne l'Inferno è spavento,  
Ne l'Inferno è dolore,  
Le tenebre, e l'orrore.

#### 62. *Intelletto*

Nel Ciel son le ricchezze,  
Nel Ciel sono i tesori,  
E i sempiterni honori.

#### 63. *Consiglio*

Ne l'Inferno ogni tempo  
Miseria, e infanzia sta,  
Vergogna, e povertà.

#### 64. *Intelletto*

Nel Ciel sono i palazzi  
Fatti di pietre d'oro,  
Di mirabil lavoro.

#### 65. *Choro*

[24] Cerca altri a tutte l'hore  
Le gemme di valore:  
Ma più s'han da cercare  
Del Ciel le gemme rare.

#### 66. *Consiglio*

[25] Ne l'Inferno vi stanno  
Le spelunche, e le grotte,  
Dov'alberga la notte.

#### 67. *Intelletto*

Nel Ciel è Primavera,  
Che 'l Paradiso infiora,  
E in sempiterno odora.

#### 68. *Consiglio*

Nel profondo è l'Inverno,

In heaven there is always light,  
Only eternal light.

#### 61. *Counsel*

In hell there is always fear,  
In hell there is always misery,  
Darkness, and horror.

#### 62. *Intelletto*

In heaven are riches,  
In heaven are treasures,  
And eternal honour.

#### 63. *Counsel*

In hell there is always misery,  
In hell there is always infamy,  
Shame and poverty.

#### 64. *Intelletto*

In heaven are palaces  
Made of precious stones,  
Fashioned with miraculous workmanship.

#### 65. *Chorus*

Let others spend their days  
In search of precious stones,  
But you had better  
Look for the rare jewels of heaven.

#### 66. *Counsel*

In hell there are  
Deep caverns, and grottoes  
Where night dwells.

#### 67. *Intelletto*

In heaven it is always spring.  
The flowering paradise  
Is wreathed in pleasant odours.

#### 68. *Counsel*

In the depths it is always winter,

L'immondizia, e 'l fetore  
D'abominoso odore.

### Scena seconda

(Consiglio, Anime dannate ed apresi una  
Bocca d'Inferno; Intelletto, Anima e Corpo)

#### Consiglio

Voi che siete la giù,  
Che vi tormenta più?  
Che cosa è nell'Inferno?

#### 69. *Anime dannate*

(Una sola)

**26** Il fuoco, il fuoco eterno,  
Crudel, crudel Peccato,  
Per cui ci ha condannato.  
Il giudice superno

(Quattro Anime dannate)

Al foco, al foco eterno.

### Scena terza

(Intelletto, Anime Beate nel Cielo, che s'apre  
e chiude l'Inferno)

#### 70. *Intelletto*

**27** Alme ch' in Ciel godete,  
Qual premio in Ciel avete  
Più nobile, e più degno?

#### 71. *Anime Beate*

(Una sola)

Eterno, eterno Regno:  
O Regno, o Regno eterno:  
O ben sommo, e superno,  
Che mai non giunge al segno:

(Quattro Anime Beate)

Eterno, eterno Regno.

Fetid odours rise  
From filth and putrefaction.

### Scene 2

(Counsel, Damned Souls. A mouth of hell opens.  
Intellect, Soul, and Body)

#### Counsel

You who dwell below,  
Who torments you so?  
What is in hell?

#### 69. *Damned Souls*

(One Soul)

Fire, eternal fire,  
Cruel, cruel shame:  
For what have we been condemned  
By the supreme judge

(Four damned Souls)

To the eternal fires.

### Scene 3

(Intellect, Blessed Souls; the heaven opens and the  
gates of hell close)

#### 70. *Intellect*

You souls who enjoy the heavens,  
What prize in heaven do you gain  
More worthy and more noble to be gained?

#### 71. *Blessed Souls*

(One alone)

Eternal Kingdom,  
Supernal Kingdom,  
O highest and most beautiful goal  
Which never will vanish!

(Four Souls)

Eternal, eternal Kingdom.

### 72. *Anima, Intelletto, Corpo, Consiglio*

(Cielo aperto)

**28** O gran stupore!

O grave errore!

C'huomo mortale

D'un tanto male,

Ch'eterno dura,

Sì poco cura!

O gran stupore!

O grave errore!

C'huomo mortale

Regno immortale,

Ch'eterno dura,

Stolto non cura!

### Scena quarta

(Consiglio, Anime dannate; et si riapre  
l'Inferno. Intelletto, Anima, Corpo,  
e Cielo aperto)

#### 73. *Consiglio*

**29** Anime sfortunate

L'altiere voci alzate,

Che vi è toccato in sorte?

#### 74. *Anime dannate*

(Una sola)

Eterna, eterna Morte,

Ahi! ci è toccata in sorte:

Morte, che mai non more

Sepolta nel dolore,

Aspra penosa, e forte,

(Quattro Anime dannate)

Eterna, eterna Morte.

### Scena quinta

(Intelletto, Anime Beate nel Cielo aperto;  
Choro, Consiglio, Anima e Corpo;  
si rinchiede l'Inferno)

### 72. *Soul, Intellect, Body, Counsel (together)*

(Heavens open)

O what a terrible error!

And how amazing

That mortal man

So little heeds

Such sufferings

Which can last eternally.

Oh what a terrible error,

And how amazing,

That mortal man

Foolishly does not heed

The immortal Kingdom

Which lasts for ever.

### Scene 4

(Counsel, Damned Souls and the re-opening  
of hell. Intellect, Soul, Body; and the  
heavens open)

#### 73. *Counsel*

Infortunate souls,

Proudly raise your voices:

What is your fate?

#### 74. *Damned Souls*

(One alone)

Eternal, eternal death,

That is our fate.

Death, which never ends,

Buried in sorrow,

Difficult, harsh,

(Four Souls)

Eternal, eternal death.

### Scene 5

(Intellect, Blessed Souls in open heaven;  
Chorus, Counsel, Soul, Body;  
the hell closes)



75. *Intelletto*

**30** Alme beate, e belle,  
La sù sopra le stelle  
Qual cosa è più gradita?

76. *Anime Beate*

(Una sola)

Eterna, eterna vita:  
Vita che vive e regna,  
Dolce, celeste, e degna,  
Sempre, sempre gradita,  
(Quattro Anime Beate)

Eterna, eterna vita.

77. *Choro*

**31** O gran stupore!  
O grave errore!  
C'huomo mortale  
D'un tanto male,  
Ch'eterno dura,  
Sì poco cura!  
O gran stupore!  
O grave errore!  
C'huomo mortale  
Regno immortale,  
Ch'eterno dura,  
Stolto non cura!

*Scena sesta*

(Consiglio, Anime dannate, e s'apre l'Inferno.  
Intelletto, Anima e Corpo, e 'l Cielo aperto)

78. *Consiglio*

**32** Alme, la pena e 'l danno,  
Che vi dà tanto affanno,  
Finir si deve mai?

75. *Intellect*

Blessed, beautiful souls  
There above the stars:  
What brings you the greatest felicity?

76. *Blessed Souls*

(One alone)

Eternal, eternal life,  
Life which lives and reigns  
Sweet and celestial,  
Eternal life brings greatest felicity  
(Four Souls)

Eternal, eternal life.

77. *Chorus*

O what a terrible error!  
And how amazing  
That mortal man  
So little heeds  
Such sufferings  
Which can last eternally!  
O what a terrible error,  
O how amazing  
That mortal man  
Foolishly does not heed  
The immortal Kingdom  
Which lasts for ever.

*Scene 6*

(Counsel, Damned Souls in open hell;  
Intellect; Soul and Body; heaven opens)

78. *Counsel*

O souls, do the punishments and trials  
That cause you so much grief  
Never finish?

79. *Anime dannate*

(Una sola)

Non mai, non mai, non mai.  
O sempiterni guai,  
Che non finiscono mai!  
(Quattro Anime)  
Non mai, non mai, non mai.

*Scena settima*

(Intelletto, Anime Beate; si rinchiude l'Inferno.  
Consiglio, Anima e Corpo)

80. *Intelletto*

**33** Alme la vostra Gloria,  
Ne l'eterna memoria  
È per durar mai sempre?

81. *Anime Beate*

(Una sola)

Sì, sempre, sempre, sempre.  
Sempre, sempre sarà,  
E mai non finirà:  
E con perpetue tempore,  
Durerà sempre, sempre.  
(Cinque Anime Beate)  
Sempre, sempre . . .

82. *Anima, Intelletto, Corpo, Consiglio*

**34** Ognun faccia sempre bene,  
Che la morte in fretta viene:  
Ami Dio ch'è suo Signore,  
Fugga il Mondo ingannatore;  
E perchè ha errato,  
Del suo peccato  
Con pura fede  
Chiegga mercede:  
Faccia opre bone, e la sue vita emende,  
Che da un momento sol, l'Eterno pende.

79. *Damned Souls*

(One alone)

No, they never end, never, never!  
O eternal suffering  
That never ceases.  
(Four Souls)  
No, never, never, never.

*Scene 7*

(Intellect, Blessed Souls; hell closes.  
Counsel, Soul, and Body)

80. *Intellect*

O souls, do your glory  
In eternal remembrance  
Last for ever?

81. *Blessed Souls*

(One alone)

Yes, they last for ever,  
They never cease,  
But last for all time  
(Five Souls)  
For ever, ever, ever.

82. *Soul, Counsel, Body, Intellect*

Each one should do good deeds,  
Since death comes quickly.  
Love God who is your father,  
And fly from the deceitful world.  
And because you have gone astray  
In pure faith  
Ask mercy  
for your sins.  
Do good works and amend your way of life,  
For the eternal hangs on a single moment.

83. *Anima e Corpo dicono insieme:*

<sup>35</sup> Come Cervo assetato,  
Corre al fonte bramato,  
Così da noi si brama, e si desia  
Salir al Ciel con voi per erta via.  
Ma prima insiem cantiamo,  
E 'l gran Signor lodiamo.

**Scena ottava**

84. *Angeli, Anime Beate, Anima e Corpo,  
Intelletto, Consiglio insieme*

<sup>36</sup> Gloria sia a Dio superno,  
Che vive in sempiterno:  
A l' alto, e gran Signore  
Sia sempiterno honore.

85. *Anime Beate e Angeli*

<sup>37</sup> Chiamiamo tutto il Mondo,  
E con canto giocondo  
Cantiam, cantiam gioiosi  
Di Dio le laudi, e i fatti gloriosi.

**Scena nona**

(Anime Beate, Angeli, Anima, Corpo,  
Intelletto, Consiglio, Choro e tutta la  
molitudine insieme)

86. *Tutti insieme*

<sup>38</sup> O Signor santo, e vero,  
Che del mondo hai l'impero:  
O Signor santo, e forte,  
Domator de la morte,  
Domator de la vita;  
Somma bontà infinita:  
A te Signor, a te  
Gloria e laude si de';  
A te sommo Signor supremo, e degno  
Sia gloria eterna, e sempiterno Regno.

83. *Soul and Body (together)*

As the panting hart  
Runs to the fountain,  
Thus we desire and long  
To ascend the steep climb to heaven with you.  
But first let us sing together  
And praise the Lord.

**Scene 8**

84. *Angels, Blessed Souls, Soul, Body,  
Intellect, Counsel (all together)*

Glory be to the supernal Lord  
Who lives eternally!  
Eternal praise  
To the most high and great God.

85. *Blessed Souls and Angels*

Let us sing to the whole earth  
With joyful songs,  
And let us sing joyful hymns  
In praise of the Lord and his glorious deeds.

**Scene 9**

(Blessed Souls, Angels, Soul, Body, Intellect,  
Counsel, Chorus, and all the multitude  
together)

86. *All together*

O true and holy Saviour  
Who rules the world.  
O strong and holy Saviour  
Giver of life  
And conqueror of death,  
Full of bounteous goodness,  
We sing praises to you,  
Praises and eternal glory  
To the omnipotent King  
And everlasting kingdom.

87. *Intelletto*

<sup>39</sup> Voi ch'ascoltando state,  
Perché non giubilate?  
Non più, non più pensosi:  
Tutti lieti, e gioiosi  
Con festa giubiliamo,  
Con giubilo cantiamo,  
Fogga lontano il lutto:  
Festa, festa per tutto.

88. *Tutti insieme*

Gratie, hinni, laudi e giubili d'amore  
Canti la lingua, e le risponda il core.

89. *Anima*

<sup>40</sup> Ogni lingua, ogni core  
Dia laude al mio Signore,  
Che l'alme poverelle  
Da terra alz' a le stelle.  
Vi prego alme dilette,  
Al ben oprar elette,  
Come da serpe irato  
Fuggite dal peccato:  
E liete a i vostri alberghi ritornate,  
E con voi riportate  
Questo ricordo mio:  
Ch'eterno Regno avrà chi serve a Dio.

90. *Choro*

<sup>41</sup> Tenga ognun, tenga nel core,  
Ch' al fuggir son preste l'hore:  
Et è forza, ch'ognun lassi  
Tutto il ben, ch'in terra stassi.  
Ne c' inganni il mondo rio,  
Ch' ogni ben nasce da Dio:  
Et a l'opre sante, e buone  
Rispondono nel Ciel scettri, e Corone.

87. *Intellect*

You who stand listening,  
Why do you not sing joyful praises?  
Be no longer sad,  
Be joyful!  
Let us rejoice  
And sing with glee,  
Let mourning flee  
And let us all be jubilant.

88. *The whole multitude together*

Thanks, hymns, praises and jubilation!  
Sing the words, and the heart will respond.

89. *Soul*

Every heart and every tongue  
Give praise to my Lord,  
So that we may raise poor souls  
From earth up to the stars.  
I pray your dear souls  
To do good works  
Flee from sin  
As from the wily serpent  
And return happy to your courts above;  
And take with you this thought of mine,  
That the eternal kingdom  
Is for non save those who serve the Lord.

90. *Chorus*

Remember, and keep always in your mind  
That the hours run quickly away.  
Each one must leave  
All the wordly goods of the earth.  
Nor should the guilty world deceive us  
Because every good is born of God!  
Holy works and good deeds  
Are rewarded in heaven with crowns and scepters.



91. *Festa*

*Tutti insieme*

Prima Stanza del Ballo.

42 Chiostrì altissimi, e stellati,  
Dove albergano i Beati,  
Luna, Sol, Stelle lucenti  
Fate in Ciel dolci concenti;  
Tutto il mondo pieno sia  
D'allegrezza, e d'armonia.

Stanza II.

Re del Mondo, e gran signori  
Giubilate dentro a i cori,  
D'ogni sesso, d'ogni etate  
Donne ed uomini cantate  
Con fanciulli, e verginelle,  
Canzonette allegre, e belle.

Stanza III.

D'arpe, lire, organi, e trombe,  
L'aria, e terra, e mar rimbombe,  
L'aure vaghe, il suon giocondo  
Portin via per tutto il Mondo,  
E toccando il suono il core,  
Senta giubili d'amore.

Stanza IV.

Voi di Dio fedeli amanti,  
Genti giuste, uomini santi,  
Grazie eterne a Dio rendete,  
Gigli, e rose insieme spargete,  
E coi i gigli, e con le rose,  
Lodi eterne, e gloriose.

Stanza V.

Voi celesti Hierarchie  
Fate nove melodie:

91. *Festival*

*The whole multitude together*

1st stanza of the dance:

In cloisters high and starry,  
Where dwell the blessed ones,  
The sun and moon and stars  
Together make gentle harmony.  
The world is full  
Of happiness and harmony.

2nd stanza:

The King of the earth, and great men  
Rejoice in chorus.  
Men of every state,  
Men and women,  
Children and virgins  
Sing in joyful chorus.

3rd stanza:

The land and sea resound to the strain  
Of lute and harp, of organ and trumpet.  
Soft breezes waft the gentle sound  
Throughout the world,  
And hearing the sound of each heart  
Feels jubilant with love.

4th stanza:

You lovers of God,  
You just and holy men  
Give thanks to God.  
Strew roses and lilies,  
And roses and lilies  
Together with your glorious praises.

5th stanza:

You celestial ones  
Make a new melody:

Ecco un'altra nova stella  
Tutta chiara, tutta bella  
Verso il Ciel vole splendente  
Perché luca eternamente.

Stanza VI.

Congiungete Angeli buoni,  
Congiungete i canti, e i suoni:  
E qua giù la Terra ancora,  
Mentre lieta il seno infiora,  
Con il canto, e con il riso  
Corrisponda al Paradiso.

Behold, a new star appears  
Which is splendidly  
Flying towards the heaven  
Where it will sound for ever.

6th stanza:

Join together, good angels  
Join in song!  
And here below the earth  
With happy heart will echo out  
With song and mirth  
The sound of paradise.

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